

SONGS  
of the  
CHILD WORLD

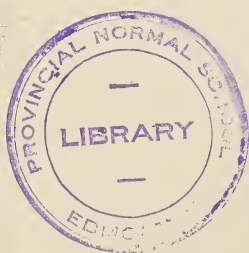
NO. 1

by

Riley and  
Gaynor



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**THERE ARE THREE VOLUMES TO THE SERIES OF  
SONGS OF THE CHILD WORLD**

....BY....  
**JESSIE L. GAYNOR**

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It has been the purpose of the book to give all the play and motion songs used in the Kindergartens and Primary Grades, clothed anew, however, as to both words and melody. These motion songs, as proven by practical tests, are exceedingly attractive to children and are very easily learned.

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--

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**For Every Day in the Week**

....BY....

**JESSIE L. GAYNOR**

is most highly commended. The text of these little songs indicate the fact that every thing in Nature is a message from God. The many tender songs to sweet music, are gentle sermons that will make an impression on the minds and hearts of little children, that will be of priceless value to them all their lives.

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SONGS  
OF THE  
CHILD WORLD  
NO. 1

WORDS BY  
ALICE C. D. RILEY

KINDERGARTEN THOUGHT  
BY  
HELEN A. LLOYD

MUSIC BY  
JESSIE L. GAYNOR

THE JOHN CHURCH COMPANY  
CINCINNATI      NEW YORK      LONDON



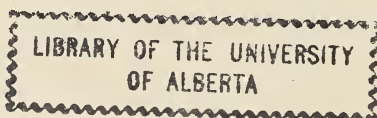
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## Preface. (a)

In this book of songs for little children there is an effort to lead kindergartners into a use of such songs as reflect the ideals of universal truths which the kindergarten aims to present to the child by means of stories, songs, pictures and games.

Froebel's "Mother Play Book" has furnished the standard of thought and we have tried to discriminate carefully in the song-pictures here given in order that the child may sing of ideal experiences and may grow into a love of harmonious living at the same time that he grows in love of harmonious sounds.

Carlyle tells us that "All deep things are song, x x x Poetry is musical thought. x x x See deep enough and you see musically; the heart of nature being every where music, if you can only reach it."

With the three-fold force of Music, Poetry and Thought, we have worked together, hoping to add to the power for good which lies in song; to the culture and advancement of little children towards musical seeing and finally to lead them into harmonious being, until the music of the spheres shall be within them and thus

"Make life death and that vast forever,  
One grand, sweet song."

HELEN A. LLOYD.

## Preface. (b)

The gratifying recognition accorded by the public to a previous issue of songs for little folks has led the composer to undertake the writing of the songs in this little book for use in Kindergarten and Primary work.

Realizing the necessity of harmony between the thought of the song and the music, we have worked together in their production in order that the text and the music might add each to the other.

Understanding as we do the innate fondness of children for rich harmonies we have given special attention to the harmonization of the melodies, and although it is occasionally necessary for children to sing without accompaniment yet such a lack is to be deplored, as the accompaniment often serves as the rhythmic expression of the thought. Children perceive rhythm before they do melody: and the cultivation of this perception is essential to any musical education. It has been our earnest endeavor to make the rhythm of music and words so fit the idea to be expressed that the child shall be trained to the recognition and consciousness of the rhythm that sways all nature.

In the trade songs we have found it necessary to deal with the primitive forms of the various trades since to think of the modern methods of production is to leave all poetry far behind. As will be seen, the Nature songs occupy a large portion of the book. It is gratifying to us to realize the almost infinite scope of music and verse in this direction, for in the study, appreciation and love of nature the child's heart is opened and made responsive to the higher things of life.

JESSIE. L. GAYNOR.  
ALICE. C. D. RILEY.

124041

# Index of Songs.

These songs are grouped according to an outline for program work in the Kindergarten, based upon the ethical relationships of man to Family life, the Industrial world, the State, and the Church universal

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# SONGS OF THE CHILD - WORLD.




## Songs of the Family Relation.



### 1. The Finger Family.



1. This is moth-er, kind and ten-der, Lov-ing all the chil-dren dear\_  
2. This is broth-er, brave and mer-ry, Grow-ing up so straight and tall\_  
3. This wee fin-ger is the ba-by, Dear-est, sweet-est, best of all\_



This is fa-ther, strong and faith-ful, His kind smile is full of cheer.  
This is sis-ter, gay and hap-py, Play-ing with her dear-est doll.  
Here you see the hap-py fam-ly, All its mem-bers great and small.

## 2. The Fingers' Lullabye.

The first system of the musical score is in G major (one sharp) and common time (C). It consists of a vocal melody line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

You dear lit-tle thumb go to sleep, go to sleep. And you point - ing fin - ger

The second system continues the melody and accompaniment. The vocal line has a quarter rest at the beginning, then continues with eighth and quarter notes. The piano accompaniment maintains its harmonic support.

too. You third fin - ger tall, nod your drow - sy head, While the

The third system concludes the piece. The vocal line ends with a quarter note. The piano accompaniment provides a final harmonic resolution.

fourth fin - ger hides from view. Tuck the ba - by close in his ti - ny crib, Then



sing a sweet lul - la - bye, And ev - 'ry fin - ger great and small To the

land of Nod will hie. Then rock - a - bye ba - by up on the tree - top,

When the wind blows the cra - dle will rock, When the bough bends the

cra - dle will fall, Down will come ba - by and cra - dle and all.

### 3. The Birds' Nest.

1. There's a wee lit-tle nest in the old oak tree, Safe and high, Safe and  
 2. There are three ba-by birds in the wee, wee nest, Up so high, Up so

The first system of the song features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The melody is simple and catchy, with the piano accompaniment providing a steady harmonic foundation.

high; There are three ti-ny eggs blue as blue can be, Like the sky, Like the sky, And the  
 high; When the wind rocks the bough there they safe-ly rest, Rock-a-bye, Rock-a-bye, There are

The second system continues the melody and accompaniment. The lyrics are split across two lines, with the melody following the first line and the piano accompaniment following the second line. The musical notation remains consistent with the first system.

dear moth-er bird keeps them warm 'neath her breast, 'Neath her out spread-ing wings safe the  
 three hun-gry mouths to be filled when they cry, There are three ba-by birds to be

The third system continues the melody and accompaniment. The lyrics are split across two lines, with the melody following the first line and the piano accompaniment following the second line. The musical notation remains consistent with the previous systems.

blue eggs can rest; There'll be three lit-tle birds in the ti-ny nest, Bye and bye, Bye and bye.  
 taught how to fly, There they rock fast a-sleep 'neath the evening sky, Rock-a-bye, Rock-a-bye.

The fourth system concludes the song. The melody and accompaniment end with a final chord. The lyrics are split across two lines, with the melody following the first line and the piano accompaniment following the second line. The musical notation remains consistent with the previous systems.

## 4. The Land of Nod.



1. Oh, do you know of the Land of Nod, That  
 2. Oh, the way to get to this Land of Nod, Is  
 3. Oh, the things they do in the Land of Nod, Are as



lies in the sea of sleep? — It is off in the place where the  
 on the Dream-ship bright, — And you float past the clouds and the  
 queer as queer can be. — And I'd like to tell you a -



big moon sails, And the stars play hide and seek. —  
 big round moon, Waft-ed on by breez - es light. —  
 bout them all, But I al-ways for - get, you see. —



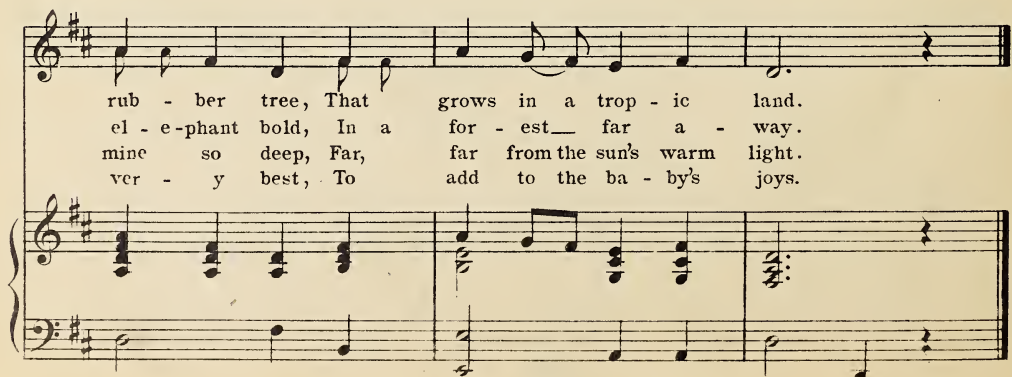
## 5. The Baby's Toys.



1. Where did you come from, pret - ty ball, Ly - ing  
 2. Where did you come from, iv - 'ry ring, Tell me  
 3. Where did you come from, my tin horn, With your  
 4. Thus works the world for ba - by dear, Mak - ing



soft and round in my hand? I came from the sap of the  
 where you grew, I pray? I came from the tusk of an  
 shin - ing sur - face bright; I came from the heart of a  
 all his pret - ty toys, And all try to do their



rub - ber tree, That grows in a trop - ic land.  
 el - e - phant bold, In a for - est far a - way.  
 mine so deep, Far, far from the sun's warm light.  
 ver - y best, To add to the ba - by's joys.

## 6. The Little House - wife.

1. Oh, Mon-day's Dol - ly's wash - ing day, So bring out the lit - tle  
 2. Oh, Tues-day's Dol - ly's iron - ing day, The ti - ny irons well  
 3. Oh, Fri - day's Dol - ly's sweep - ing day, So bring out the lit - tle  
 4. Oh, Sat - ur - day is bak - ing day, For Dol - ly dear must

tub; The bas - ket new, the wee board too, Then rub and rub and  
 heat; And smootheach pret - ty lit - tle dress, So dain - ty and so  
 broom; And soon with care - ful will - ing hands, We'll sweep the dus - ty  
 eat; Some fresh, light loaves of wheat - en bread, Some cook - ies round and

rub. Now hang the clothes up - on the line, Out in the sun - shine bright, We've  
 neat. Then hang it on the wood - en rack, So care - ful - ly to air, Now  
 room. And ev - 'ry speck of dust and dirt, We'll quick - ly drive a - way, We'll  
 sweet. And now our week - ly work is done, Good house - wives all are we, The

washed our lit - tle Dol - ly's clothes, All sweet and clean and white.  
 Dol - ly's ward - robe neat and clean, Will show a house - wife's care.  
 make the house with or - der shine, For Fri - day's sweep - ing day.  
 house is clean a - bove, be - low, The cup - board's full, you see.

# Songs of the Trade World.

## 7. The Song of Iron.

1. Sing a song of i - ron in a mine so deep,  
2. Works with spade and shov - el bus - y all the day,

Where the mighty mountain guarding watch doth keep. Down must go the miners in the  
Nev - er sees the sun-light not a sin - gle ray. We should thank the miner, you will

ground so damp, Each one with his pick - ax and his ti - ny lamp.  
all a - gree, For his wea - ry la - bor down where none can see.



## 8. Song of the Loaf of Bread.

1. See the bus - y farm - er work - ing in the field,  
 2. See the bus - y sow - er cast - ing forth the seed,  
 3. See the bus - y mill - er grind - ing wheat to flour,

That the earth may for us of her boun - ty yield. See the pa - tient hors - es  
 Plant - ing for a har - vest 'gainst a time of need. See the yel - low wheat - heads  
 See the mill - wheel turning with the wa - ter power. Make the soft white flour

turn - ing row on row, Plow - ing up the fur - rows back and forth they go.  
 shin - ing in the sun, Full of heav - y kern - els rip - ened ev - 'ry one.  
 in a loaf of bread, So that all the hun - gry with it may be fed.

# 9. The Black-smith.

1. Cling!clang!goes theblacksmith'shammer,Cling!clang!howthe an-vil rings,Ashe shapesthe  
 2. Look!look! see the sparks fly up-ward,Hark! hark!hearthe bellowsblow,Seethemighty

cur-v-ing horseshoe, Hear thesong the blacksmithsings,Blow bellows,Heat i-ron,Burnmyfire a  
 brawn-y blacksmith,Hear hisblowsnow fast now slow.

blazingbed, Strikehammer,Ring anvil,Shape the i-ron while 'tis red. Cling! clang!

cling! clang! cling!clang! cling!clang! cling-lang-ling cling-lang-ling cling-lang - ling.

## 10. The Little Shoemaker.

1. There's a lit-tle weeman in a

2. He puts his nee-dle

*accompaniment staccato.*lit-tle weehouse, Lives ov-er the way you see,  
in and out, His thread flies to and fro,And he sits at the window and  
With his ti - ny awl hesews all day, Mak-ing shoes for you and me.  
bores the holes, Hear the hammer's bu-sy blow.

A - rap a-taptap, A - rap a-taptap, Hear the

hammer's tit-tat-tee.

A - rap a-taptap, A - rap a-taptap, Making shoes for you and me.



# Songs of the Wool.

## 11. (I.) The Happy Lambkins.

1. The lamb - kins frisk and the lamb - kins play, On the  
 2. But when they all to — sheep have grown, With their  
 3. And there strong men will — wash their wool, While in

The first system of the musical score for 'The Happy Lambkins'. It features a vocal melody in treble clef with a 2/4 time signature and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are presented in three numbered lines.

slope of the sun - ny hill, And they nib - ble the grass so  
 thick coats warm and white, They'll be led some day to the  
 song their voic - es ring, As they shear the wool from the

The second system of the musical score. The vocal melody continues with the same 2/4 time signature. The piano accompaniment provides harmonic support. The lyrics continue across three lines.

green and sweet And they drink from the rip - pling rill.  
 edge of a brook, Loud - ly bleat - ing in their fright.  
 old sheep's back, And this is the song they'll sing.

The third and final system of the musical score. It concludes the piece with a double bar line. The vocal melody and piano accompaniment end on a final note. The lyrics conclude across three lines.

## 12.(II.) Song of the Shearer.

Oh, we are the shear-ers big and strong, And we sing as we work a -

way, While we shear the wool from the old sheep's back, Through the long bright summer

day. Click! sing the shears, and a click, click, click, As they clip his coat so

fine, As we shear the wool from the old sheep's back in the hap-py summer time.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The piano accompaniment features chords and moving lines in both hands, with some syncopation and a steady rhythm. The piece ends with a double bar line.

## 13. (III) Spinning the Yarn.



1. Whirr!          whirr!          whirr goes the spinning wheel, Round          round  
 2. Fast - er and fast - er a - round flies the spin - dle, Stead - i - ly, stead - i - ly,

round in its flight,          Spin - ning the wool threads that cling to the spin - dle,  
 treads mother's foot,          Smooth - ly and e - ven - ly fills the big bob - bin,






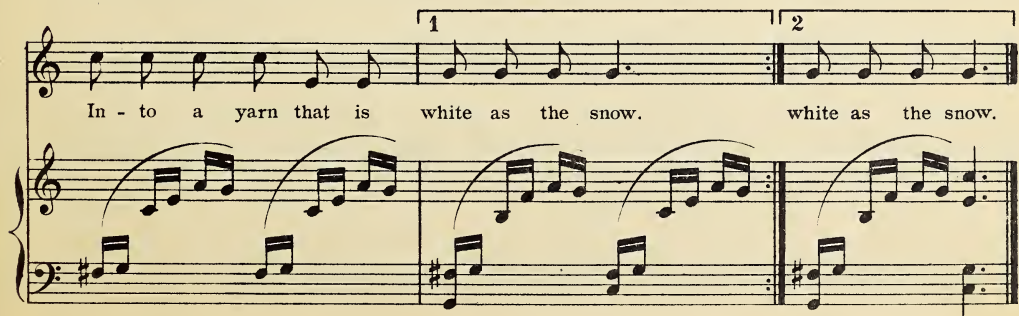
In - to a yarn that is fleec - y and white.  
While all her strength to the tread - ing is put.



Whirr! whirr! whirr goes the spin-ning wheel, Tread, tread,



stead-y and slow. Thus we will make all the wool from the lamb - kins,



In - to a yarn that is white as the snow. white as the snow.

# 14.(IV) Grandma's Knitting Song.

1. Dear Grand-mamma is knit-ting with her fluf-fy ball of  
 3. Now the hap-py task is fin-ished ev-'ry stitch and thread and

yarn, And her nee-dles are so slen-der and so bright.  
 seam, Has been fash-ioned by those lov-ing hands with care.

— She is knit-ting for the ba-by a wee shirt to keep him  
 — And the wool the old sheep gave us has by all this work been

warm, And the shin - ing nee - dles dance from left to right. \_\_\_\_\_  
 changed, To a dain - ty shirt for ba - by dear to wear. \_\_\_\_\_

*Fine.*

2. Click! sing the nee - dles as they pull the yarn a - long, And the shin - ing points the

fast - er dance and sing. Soft - ly click, click click - ing o - ver

un - der and a - round, As the stitch - es in - to or - der fast they bring. \_\_\_\_\_

*D. C. al Fine.*



## 15. The Target Maker.

1. I've come to buy a tar - get, sir, And  
 2. The bull's eye you must paint with gold, The  
 3. Then make the out - er cir - cle white, An  
 4. A pen - ny for the smooth round board, With  
 5. A pen - ny for the brac - es firm, Of

how much must I pay? It must have five big  
 next ring must be red, Then blue and black in  
 ea - sy mark to hit, Now tell me how much  
 paint - ed cir - cles fair, A pen - ny for the  
 i - ron strong and stout, The price is just, who

cir - cles round, In col - ors bright and gay.  
 or - der come, Ex - act - ly as I've said.  
 I must pay, When you have fin - ished it?  
 la - bor too, That must be done with care.  
 can - not pay, Must sure - ly go with - out.

## 16. The Target Game.

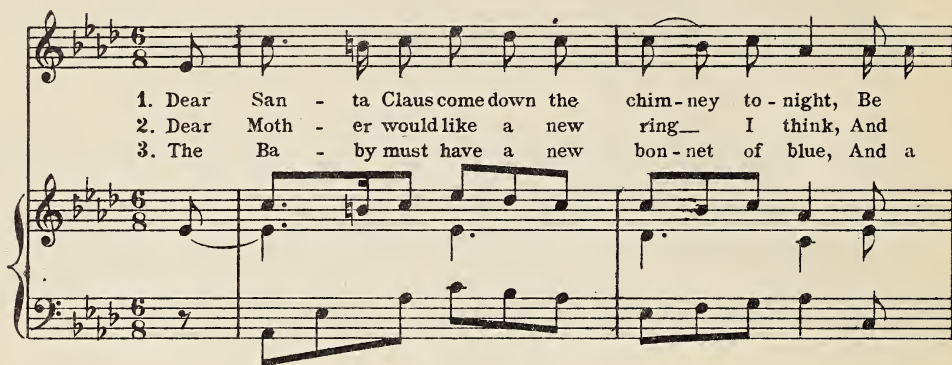
1. I'm a tar - get round with my cir - cles fair, Paint - ed  
 2. Mark the dis - tance well, take a care - ful aim, Firm - ly

gold and red and blue, Bring your bow so strong, Bring your  
 hold the curv - ing bow, Pull with all your might On the

ar - row straight, Can you shoot the bull's eye through?  
 good stout cord, Let the ar - row swift - ly go.

# Christmas Songs.

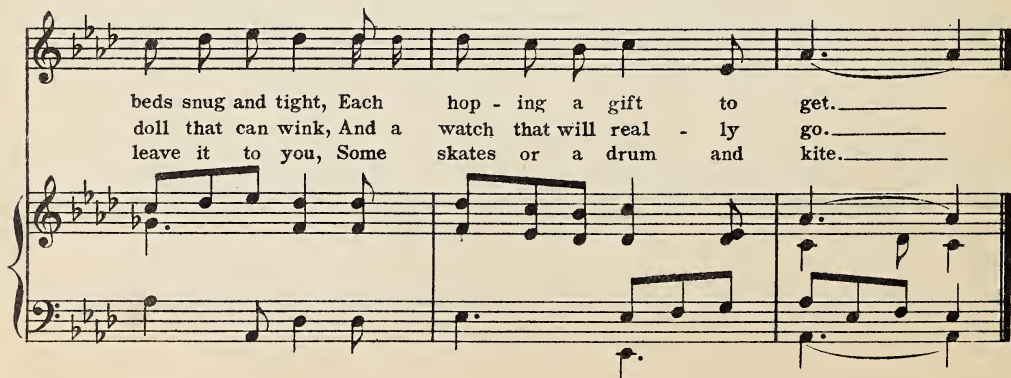
## 17. A Letter to Santa Claus.



1. Dear San - ta Claus come down the chim - ney to - night, Be  
2. Dear Moth - er would like a new ring— I think, And  
3. The Ba - by must have a new bon - net of blue, And a



sure that you do not for - get, ——— You will find us all tucked in our  
Fa - ther a new book you know, ——— While Sis - ter just longs for a  
rat - tle of sil - ver so bright, ——— As for me, dear old San - ta, I

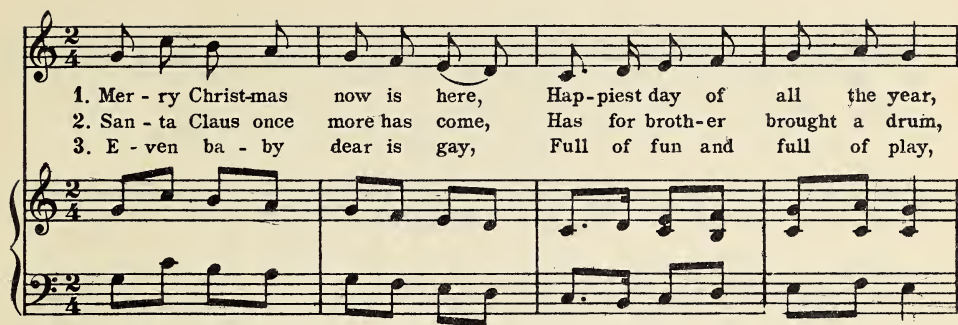


beds snug and tight, Each hop - ing a gift to get. ———  
doll that can wink, And a watch that will real - ly go. ———  
leave it to you, Some skates or a drum and kite. ———

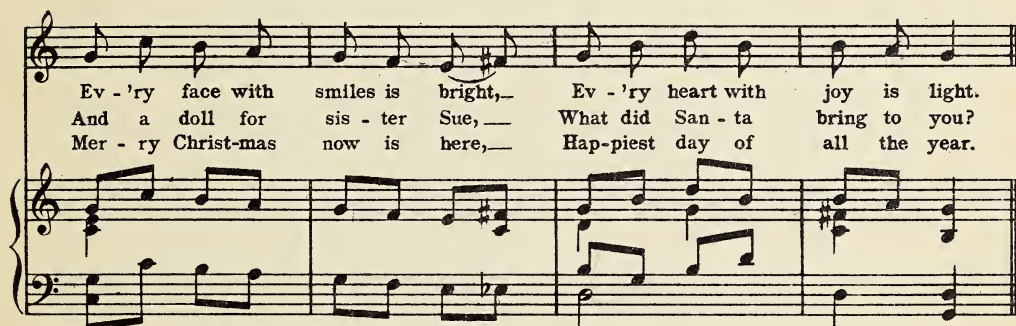


# 18. Merry Christmas.

27



1. Mer - ry Christ-mas now is here, Hap-piest day of all the year,  
 2. San - ta Claus once more has come, Has for broth-er brought a drum,  
 3. E - ven ba - by dear is gay, Full of fun and full of play,



Ev - 'ry face with smiles is bright,— Ev - 'ry heart with joy is light.  
 And a doll for sis - ter Sue,— What did San - ta bring to you?  
 Mer - ry Christ-mas now is here,— Hap-piest day of all the year.



Mer-ry,mer-ry Christ-mas, Mer-ry,mer-ry Christ-mas, Mer-ry,mer-ry Christ-mas, glad and gay.



Mer-ry,mer-ry Christ-mas, Mer-ry,mer-ry Christ-mas, Mer-ry,mer-ry Christ-mas hap-py day.

## 19. The Legend of the Christmas Tree.

1. A lit - tle fir-tree in a for - est grew, So straight and  
 2. "My dear - est child, the moth - er tree re - plied, Hark well to  
 3. All thro' the sum-mer grew the lit - tle tree, His ver - y

tall, And stretched his branches toward the sum-mer sky, Bent o - ver all, And  
 me, If well you toil and grow both strong and tall, A good - ly tree, Thou  
 best, His roots he pushed far down, his branch-es up, Nor paused to rest, And

growing there close to his moth - er's side, And filled with won - der at her  
 shalt be worth - i - ly a good ship's mast, To help her weath - er ev - 'ry  
 when at last he sough this well earned play, The snows of win - ter o'er the

height he cried, Oh moth - er, why ev - er up what - e'er be - tide?  
 storm and blast, Hold ev - 'ry rope and sail so taut and fast?  
 for - est lay, The north wind shook his branches all the day.

4.

Then came the woodman with his gleaming ax,  
 And cut him down,  
 And took him to the noisy distant mart,  
 The busy town.  
 At last within a city mansion bright,  
 He stood with dainty sweets and gifts bedight,  
 A flash with many a tiny candle's light.

5.

And now the fir-tree's quickly pulsing heart,  
 Was full of glee,  
 For happy fate had chosen him to be,  
 A Christmas-tree.  
 And there with little children clust'ring 'round,  
 Where Christmas joy and Christmas gifts abound,  
 The little fir-tree had his mission found.

## 20. Christmas Carol.

1. Once un - to the shep-herds, Seat - ed on the ground, Came a heav - 'nly  
 2. Go ye to the man - ger, Light - ed by the star. Joy - ful is the

vis - ion, Glo - ry shone a - round. And the shep-herds list - en'd,  
 mes - sage, Spread the news a - far. List - en to the an - them

Heard the an-gels say, "Christ is come to save you, Christ is born to - day"  
 That the an-gels sing, "Christ is born a - mong you, Christ our Heavh-ly King."



# Songs of the State Relationship.

## 21. Our Flag.

1. Wave our bon - ny flag on high, Hur - rah! O  
2. Span - gled is the bright blue field, Hur - rah! O

The first system of the musical score for 'Our Flag'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are provided for two different vocal parts.

float it's bright folds to the sky, Hur - rah! Oh the  
we will neer to ty - rant yield, Hur - rah! Wave the

The second system of the musical score. The vocal melody continues with the lyrics 'float it's bright folds to the sky, Hur - rah! Oh the' and 'we will neer to ty - rant yield, Hur - rah! Wave the'. The piano accompaniment provides harmonic support.

flag that's brave and true, Is the Red and White and Blue, That's the  
glo - rious ban - ner high, From its folds let free - dom fly, Let your

The third system of the musical score. The vocal melody concludes with the lyrics 'flag that's brave and true, Is the Red and White and Blue, That's the' and 'glo - rious ban - ner high, From its folds let free - dom fly, Let your'. The piano accompaniment continues with chords.

flag for me, for you, Hur - rah! Then  
 voice - es swell the cry, Hur - rah!

hail to the Flag! The — bon - ny, bon - ny Flag! With its

stars in a field of blue. Oh! long may it wave o'er the

free, and the brave, 'Tis the Flag for - me, for you.

## 22. Marching Song.

Left! left! list - en to the mu - sic,

March! march! for - ward sol - diers all, Beat! beat!

hear our gal - lant drummer, Blow! blow! hear the bu - gle call.

The musical score for '22. Marching Song.' is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Left! left! list - en to the mu - sic, March! march! for - ward sol - diers all, Beat! beat! hear our gal - lant drummer, Blow! blow! hear the bu - gle call.'

## 23. Rub-a-dub-dub.

A - rub - a - dub-dub, A - rub - a - dub-dub, We're sol - diers brave and

The musical score for '23. Rub-a-dub-dub.' is written for voice and piano. It consists of one system of music. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The key signature is one flat (B-flat), and the time signature is 6/8. The lyrics are: 'A - rub - a - dub-dub, A - rub - a - dub-dub, We're sol - diers brave and'.



true. — The band shall play and the flag shall wave, 'Tis the

red, the white, the blue, — A - rub - a - dub - dub, A -

rub - a - dub - dub, We're march - ing as we sing. — The

bu - gles blow and the ban - ners wave, And our voic - es ring. —

## 24. We March Like Soldiers.

1. We march like sol - diers straight and tall, Sing  
 2. We fly like bird - ies round the room, Sing

tra la la la la la la la la la. And as we march let  
 tra la la la la la la la la la. And as we fly let

one and all, Sing tra la la la la la la la la.  
 one and all, Sing tra la la la la la la la la.

## 25. The Five Knights.

## PART I.

ALL.

Gal - lop-ing, gal - lop-ing glad and gay,

Five brave knights ride here to-day, Their steeds are strong and their ar - mor bright, And

plumed is the head of each gal - lant knight, Tell us, Sir Knights — why

come ye here, — Ye true, brave knights, who know not fear? — We



*KNIGHTS.*  
*Alla marcia.*

come to seek a lov-ing child, With hap-py heart and man-ner mild, For we

This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a grand staff (treble and bass clefs) with a key signature of one sharp. The lyrics are written below the vocal staff.

search the world both far and near, ——— To find a child who is good and

This system contains the next two staves of music. The vocal line continues with the same notation. The piano accompaniment features a prominent chordal texture in the right hand and a more active bass line. The lyrics continue below the vocal staff.

*MOTHER.*

dear. Sir Knights, my child is good and true, But I can-not spare my child to

This system begins with the vocal line for the 'MOTHER' character. It features a treble clef and a key signature change to one flat (Bb). The piano accompaniment continues with a grand staff. The lyrics are written below the vocal staff.

you, I need his love, his hap-py smile, Oh leave him yet a lit-tle while.

This system contains the final two staves of music on the page. The vocal line concludes with a final note. The piano accompaniment ends with a double bar line. The lyrics conclude below the vocal staff.

ALL.

**PART II.** Gal - lop-ing, gal - lop-ing far a - way, Ride the knights on their  
Gal - lop-ing, gal - lop-ing glad and gay, Five brave knights ride

home - ward way, The sun - beams flash on their hel - mets bright, And  
here to - day, Their steeds are strong and their ar - mor bright, And

gay is the heart of each gal - lant knight. Tell us, Sir Knights, — why  
plumed is the head of each gal - lant knight.

**KNIGHTS.**  
come ye here — Ye true, brave knights who know not fear? — We

## Tempo di marcia.

come to seek a lov-ing child With hap-py heart and manner mild, For we

*MOTHER.*

search the world both far and near— To find a child who is good and dear. Sir

*slowly.*

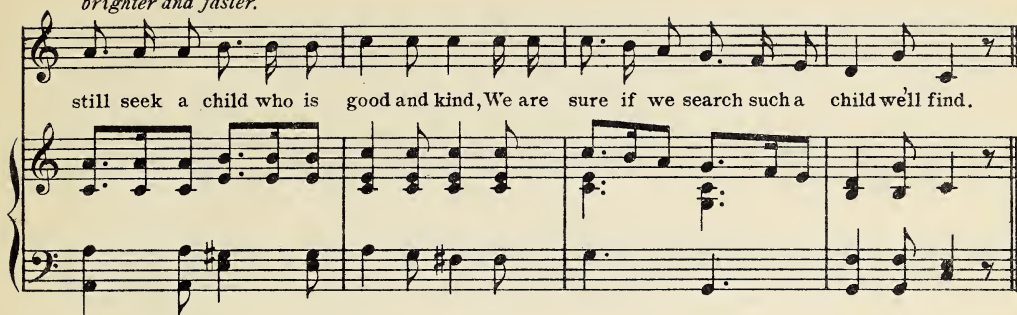
Knights, my child is cross to-day, You can - not see him, I grieve to say.

*KNIGHTS.*

Slow-ly, sad-ly we ride a-way, For du - ty calls and we can - not stay. We



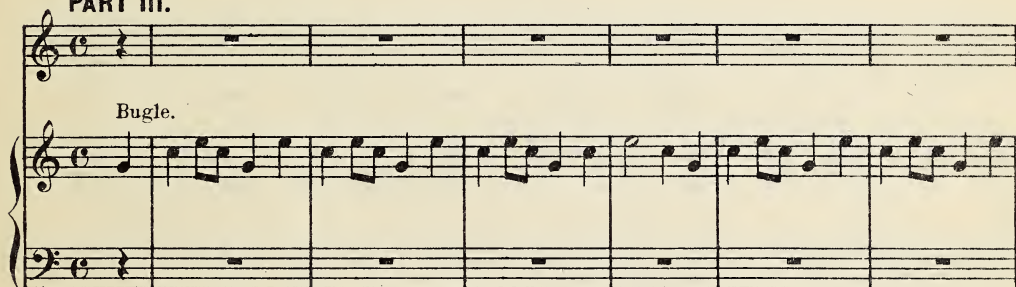
*brighter and faster.*



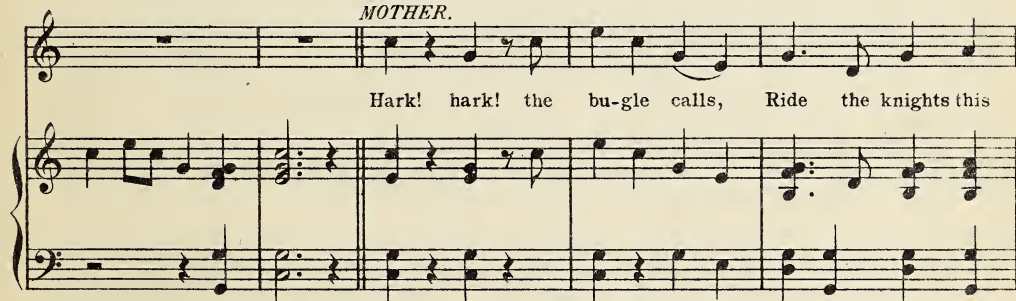
still seek a child who is good and kind, We are sure if we search such a child we'll find.

### PART III.

*Bugle.*

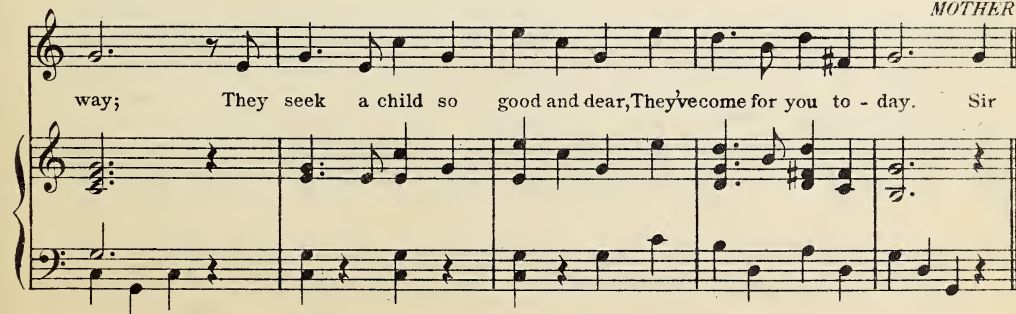


*Animato*  
*MOTHER.*



Hark! hark! the bu-gle calls, Ride the knights this

*MOTHER.*



way; They seek a child so good and dear, They've come for you to - day. Sir

Knights I can - not lose my child. Spare him to me, I pray, Ride

*KNIGHTS.*

else - where on your knight - ly quest, I need my child to - day. Our

hearts are glad, oh lov - ing child, To find you good and true, We'll

*Agitato.*  
*MOTHER.*

ride this way a - gain some day, For the world has need of you. Now quickly

## KNIGHTS.

hide in moth-ers arms, My child so good and dear Ah now we

The first system of the musical score for 'KNIGHTS.' features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are 'hide in moth-ers arms, My child so good and dear Ah now we'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

see 'tis ver-y plain, The dar - ling's hid - ing here. We

The second system continues the vocal melody and piano accompaniment. The lyrics are 'see 'tis ver-y plain, The dar - ling's hid - ing here. We'. The piano part continues with similar chordal textures.

## Tempo primo.

light - ly in - to the sad - die spring, The drum beats roll and the bu - gles ring, We'll

The third system is marked 'Tempo primo.' and changes to 6/8 time. The lyrics are 'light - ly in - to the sad - die spring, The drum beats roll and the bu - gles ring, We'll'. The piano accompaniment features a more active right hand with eighth-note patterns.

wave fare-well to you to-day, And home-ward so gai - ly we'll ride a-way.

The fourth system continues the 6/8 tempo. The lyrics are 'wave fare-well to you to-day, And home-ward so gai - ly we'll ride a-way.' The piano accompaniment maintains the eighth-note rhythmic pattern.



# Songs of the Church or the Universal Relationship.

## 26. Morning Prayer.

Handwritten notes above the vocal line: *me re*

Lord, we thank thee for this day, For these hours of

Handwritten notes above the vocal line: *re me re me re me re me re*

work and play, For the shining sun a - bove, For thy great and ten - der love.

Help us Lord thy will to do\_ Make us lov - ing, kind and true. A - men.

## 27. The Church.

1. The qui - et Sab - bath morn is here, And peal - ing forth so  
 2. As to the church we take our way, The bells' deep voic - es

loud and clear, The chimes of church-bell reach the ear. Ding! Dong! Ding!  
 seem to say, Come wor - ship God this ho - ly day. Ding! Dong! Ding!

3 The qui - et church is hushed in prayer, We bow the head while wait - ing there. And

soft - ly falls the gold - en light Thro' arch - ing win - dows high and bright.

## 28. Easter Song.

1. The hap - py birds with joy will sing On East - er Morn, On  
2. Each blade of grass that up - ward springs On East - er Morn, On

East - er Morn. The li - lies fair their bells will ring On East - er Morn. The  
East - er Morn. To wait - ing hearts a mes - sage brings On East - er Morn. The

win - ter's cold and snows are past, New life, new hopes are come at last, On  
life that buds in flower and tree, Will bring new hopes to you and me, On

East - er Morn, On East - er Morn, On East - er Morn.  
East - er Morn, On East - er Morn, On East - er Morn.



# Songs of Universal Elements.

## I. The Earth.

### 29. Oh Wide, Wide World.

1. Oh big round world, Oh wide, wide world, How won - der - ful you are. Your  
 2. So man - y love - ly blossoms bloom, Up - on your am - ple breast, And  
 3. Dear lit - tle child the God a - bove, Made me as well as you, The

o - ceans are so ver - y deep, Your hills reach up so far.  
 flow'r and leaf and tree and bud, In col - ors gay are drest.  
 glo - rious sun, the shin - ing stars, Up in the heav'ns so blue.

Down thro' your val - leys wide and green, Such might - y riv - ers flow. Up -  
 And are you such an old, old world, As all the peo - ple say? And  
 And flow'r and leaf and bud and tree, The hill and val - ley too, The

on your great sky - reach - ing hills, Such gi - ant for - ests grow.  
 have you real - ly, real - ly lived, For - ev - er and a day?  
 riv - er wide, the o - cean deep, Each has some work to do.

## II. The Water.

### 30. Pit-a-pat.

1. Pit - a - pat, pit - a - pat, Fall the ti - ny rain - drops,  
 2. Ev - 'ry leaf, ev - 'ry flower, Bids the rain - drops wel - come,

*sempre staccato.*

Plashing oh so light-ly on the win - dow pain, Pit - a - pat, pit - a - pat,  
 While the thirst-y earth with gladness drinks her fill, Pit - a - pat, pit - a - pat,

Hear their voic-es call - ing, 'Tis a summer show-er 'Tis the fall - ing rain.  
 Washing ev - 'ry pet - al, Fill - ing ev - 'ry brook and ev - 'ry ti - ny rill.

Pit - a - pat, pit - a - pat, drip, drip, drop, Pit - a - pat pit - a - pat, drip, drip, drop.

## 31. Blowing Bubbles.

Blow, blow, blow your shining bubbles, Float, float, float you fair-y things,

Fill-ing all the air with rain - bows, Floating on your sun-beam wings.—

*a tempo.*

Look, look, see the love-ly col - ors, Up, up in the air they go,

Fair-y birds of light im - pris-oned in the shin-ing cage we blow.



## 32. The River.

*CHILD.* 1. Riv - er, riv - er, tell me pray,  
*RIVER.* 2. Dear - est child, I may not wait,  
 3. I must wa - ter all the fields,  
 4. So I rush and hur - ry on,

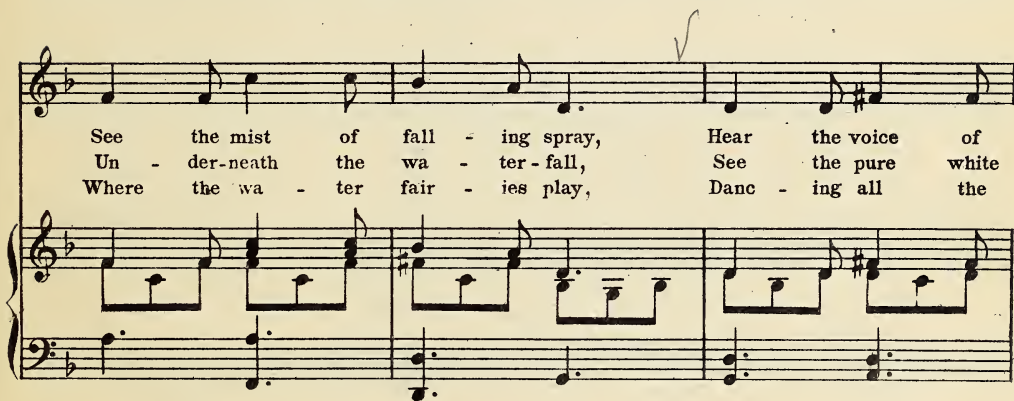
Whence you come to meet me, Roll - ing swift - ly  
 Moun - tain snow - tops feed me, I must hast - en  
 All the flow - ers grow - ing, Thus the earth her  
 Nor a mo - ment tar - ry, Safe - ly to the

on your way, Pause a-while and greet me.  
 or be late, For the tasks that need me.  
 har - vest yields, As I'm on - ward flow - ing.  
 wait - ing sea, Lad - enships I car - ry.

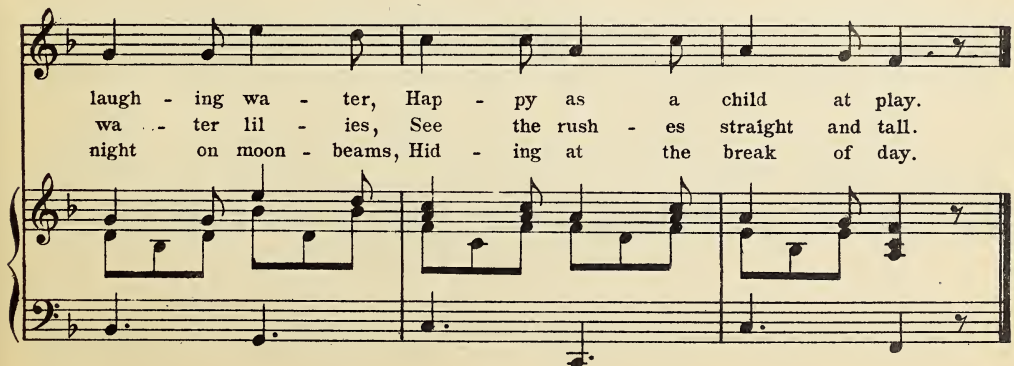
## 33. The Fountain.



1. Hear the 'plash - ing of the foun - tain,  
 2. See the ti - ny fish - es dart - ing  
 3. This must be a fair - y pal - ace



See the mist of fall - ing spray, Hear the voice of  
 Un - der-neath the wa - ter-fall, See the pure white  
 Where the wa - ter fair - ies play, Danc - ing all the



laugh - ing wa - ter, Hap - py as a child at play.  
 wa - ter lil - ies, See the rush - es straight and tall.  
 night on moon - beams, Hid - ing at the break of day.

## 34. The Sailor.

1. I'm a  
2. Oh, my

The musical score for the first system of 'The Sailor' is in G major (three sharps) and common time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G and a quarter note A. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with eighth notes.

mer - ry sail - or lad, \_\_\_\_\_ Ye - ho! And my  
ship's a gal - lant craft, \_\_\_\_\_ Ye - ho! Clean and

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'mer - ry sail - or lad, \_\_\_\_\_ Ye - ho! And my' and 'ship's a gal - lant craft, \_\_\_\_\_ Ye - ho! Clean and'. The piano accompaniment continues with similar rhythmic patterns.

life is free and glad, \_\_\_\_\_ Ye - ho! For I  
shin - ing fore and aft, \_\_\_\_\_ Ye - ho! And she

The third system of the musical score concludes the piece. The vocal line includes the lyrics 'life is free and glad, \_\_\_\_\_ Ye - ho! For I' and 'shin - ing fore and aft, \_\_\_\_\_ Ye - ho! And she'. The piano accompaniment continues with similar rhythmic patterns.



love the foaming crest, Tossed up - on the bil-low's breast, Knowing neither pause nor rest, Ye -  
rides the rolling wave, Firm and stead-y, true and brave, All her precious freight to save, Ye -

ho!  
ho! Then it's heave - ho! when the north winds blow, And the

waves dash fierce and high. Oh, the life that's glad and free, Is a

life up-on the sea, For it nev - er knows a sor-row nor a sigh.

## 35. The Fishes.

1. See the ti - ny fish - es dart, To and fro, to and fro,  
 2. Let me hold you in my hand, Lit - tle fish in the brook,  
 3. To your hands we can - not come, Lit - tle friend kind and dear,

Like a gleam - ing ray of light, Swift they go, swift they go.  
 At your shin - ing sil - ver scales, Let me look, let me look.  
 Here we're hap - py, safe and free, Leave us here, leave us here.

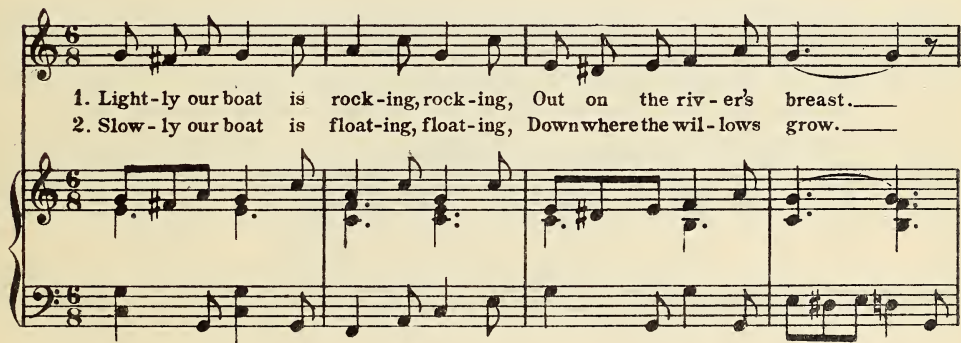
In the bab - bling brook they play, Dart - ing near and then a - way,  
 I will ver - y care - ful be, You need have no fear of me,  
 We must in the wa - ter stay, Can - not with the chil - dren play,



To and fro, to and fro, To and fro. \_\_\_\_\_  
 Lit - tle fish in the brook, In the brook. \_\_\_\_\_  
 Lit - tle friend kind and dear, Kind and dear. \_\_\_\_\_

## 36. Boating Song.

Melody by MAMIE RING.



1. Light - ly our boat is rock - ing, rock - ing, Out on the riv - er's breast. \_\_\_\_\_  
 2. Slow - ly our boat is float - ing, float - ing, Down where the wil - lows grow. \_\_\_\_\_



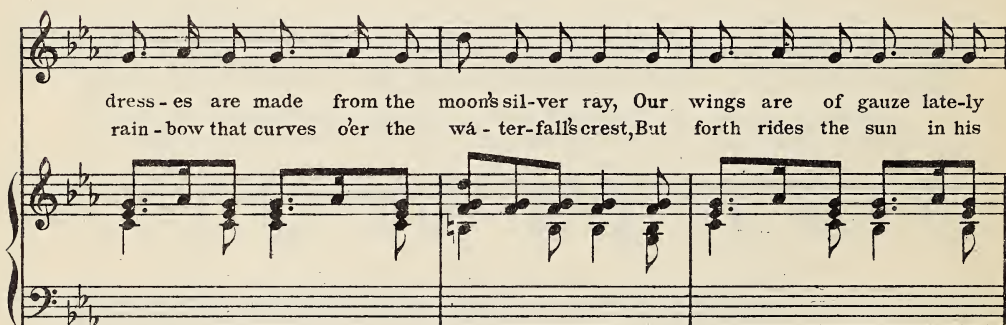
Soft - ly the oars are dip - ping, dip - ping, In - to the wave's white crest. \_\_\_\_\_  
 Gent - ly our boat is drift - ing, drift - ing, Bright rip - ples past us flow. \_\_\_\_\_



# 37. Dance of the Rainbow Fairies.



1. We are fair - ies from fair - y land, hap - py and gay, And our  
2. So we dance on the dew - drops and on the lake's breast, On the



dress - es are made from the moon's sil - ver ray, Our wings are of gauze late - ly  
rain - bow that curves o'er the wa - ter - falls crest, But forth rides the sun in his



washed by the dew, And flash from their tolls ev - 'ry bright rain - bow hue.  
char - iot on high And home all the bright rain - bow fair - ies must fly.

### III. The Air.

#### 38. The Wind Mill.

1. The wind-mill is whirl-ing a-way up so high, He  
 2. But you must not sup-pose that his life is all play, As he

plays with the breeze that goes frolick-ing by, He cares not from whence come these  
 whirls and he whirls in this frolic-some way, For he pumps wa-ter clear from the

breez-es so gay, But plays with them all thro' the bright sum-mer day.  
 well at his feet, And gives all the barn-yard a drink cool and sweet.

## 39. The Wind.

1. Oh, the North wind how he blows, Romp-ing down the street he  
 2. Oh, the East wind brings us rain, Dash-ing 'gainst the win-dow

goes, In his play. And he brings an i - cy  
 pane, Wet and cold. But tho' chill and wet he

blast From the snow-fields he has passed On his way.  
 blow, Rain will make the flow-ers grow, Buds un - fold.



But the West wind from the plain, Brings dry weath-er back a - gain, Clear and  
Oh, the Southwind soft and mild, Joy - ous as a lit - tle child At its

bright. O - ver farm and field he goes, O - ver  
play, Brings the birds and flow-ers sweet Back a -

roll - ing prai - rie blows, Free and light.  
gain their friends to greet, Hap - py day.

# IV. The Light.

## 40. The Light Bird.

1. Oh, pret-ty bird of col - ored light, Why do you fly a -  
 2. From the great sun I come to you, From the great sun on  
 3. But in my flight I must not stay, While shines the sun on

way?  
 high.  
 high,  
 You are so love - ly, gay and bright,  
 I turn to or - ange, red and blue,  
 I must to flow'r and field a - way,

Rest from your nev - er ceas - ing flight, I'd love with you to  
 Glow - ing with ev - 'ry rain - bow hue, As round and round I  
 O - pen the blos - soms to the day, So lit - tle one good -

play, I'd love with you to play. bye. The  
 fly, As round and round I fly.  
 bye, So lit - tle one good -

*1st & 2d* *After 3d Verse.*

light bird now has flown a-way, It will not in the fin-gers stay, 'Tis

made of sun - shine warm and bright, This pret - ty bird of light.



# 41. Greeting to the Sun.

1. Good morn-ing to you, glo-rious sun, You bring the morn-ing  
 2. You wak-en ev-'ry lit-tle bird That sleeps up-on a  
 3. You wak-en all the child-ren too And seem to each to

light; You pale the moon and stars from view And  
 tree; You o-pen all the flow-er buds, Their  
 say: "Rise, dear-est child, I bring to you An -

drive a-way the night, And drive a-way the night.  
 gold-en hearts to see, Their gold-en hearts to see.  
 oth-er hap-py day, An-oth-er hap-py day?"

## 42. The Moon Boat.

The sil-ver moon is float-ing, float-ing up so high;— There's a

fair-y crew out boat-ing, boat-ing in the sky. The

moon's bright prow it dips and tips, As o'er the clouds she slips, she slips, For the

sil-ver moon is float-ing, float-ing in the sky. —

This musical score is for a piece titled "42. The Moon Boat." It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "The sil-ver moon is float-ing, float-ing up so high;— There's a fair-y crew out boat-ing, boat-ing in the sky. The moon's bright prow it dips and tips, As o'er the clouds she slips, she slips, For the sil-ver moon is float-ing, float-ing in the sky. —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

## 43. My Shadow.

1. I've a fun - ny lit - tle play - mate, Who lives up - on the wall, Some -  
 2. He grows so ver - y quick - ly, This play - mate dear of mine, That he

times he's ver - y, ver - y short, Some - times he's ver - y tall. But the  
 grows clear to the ceil - ing, With - out tak - ing an - y time. For

fun - ni - est thing a - bout him, As I think you will a - gree, Is that  
 when I run a - way from him, He shoots up straight and tall, Does this

when I stand quite close to him, He looks so much like me.  
 fun - ny lit - tle friend of mine, My shad - ow on the wall.



## 44. The Rainbow.

## CHILDREN.

1. Oh, arch of glo-ry curv-ing there on high, Whence cam - est thou? Oh,  
 2. Art thou the but-ter-fly of heav-en-ly fields, Oh love - ly bow? Then

## RAINBOW.

love - ly vis - ion light - ing all the sky, What mean - est thou? I  
 ev - 'ry heav - 'nly flow'r that fra - grance yields, Must love thee so. Oh,

come, oh child, from brok-en rays of light, I prom - ise thee a clear and peace - ful night, A  
 no, my child, I shine that all may see How sweet a mes - sen - ger of God to be A

smil - ing morn to greet thy wak - ing sight, Oh, lit - tle one, oh, lit - tle one.  
 heav - 'nly mes - sen - ger of hope to thee, Oh, lit - tle one, oh, lit - tle one.

# Songs of the Seasons.

## 45. The Leaves' Party.

1. The leaves had a part - y one Au - tumn day, And in - vit - ed the  
 2. At first they danced to a mer - ry tune, But the North Wind  
 3. And when kind old Dame Win - ter came, She pit - ied the

North Wind bold; \_\_\_\_\_ They put on their dress-es of crim-son and  
 whirled them 'round; \_\_\_\_\_ And tossed them rough - ly to and  
 tired leaves so; \_\_\_\_\_ She laid them gent - ly on the

brown, With their bor - ders splashed with gold. \_\_\_\_\_  
 fro, Till they fell up - on the ground. \_\_\_\_\_  
 grass, And cov-ered them ov - er with snow. \_\_\_\_\_

# 46. Harvest of the Squirrel and Honey Bee.

*CHILD.*

1. Oh, bus - y squirrel with shin - ing eyes, And bush - y tail so  
 2. Oh, bus - y, bus - y hon - ey - bee, Why la - bor all the

round, Why do you gath - er all the nuts, Which fall up - on the  
 day? The flow'rs are danc - ing with the breeze, I'm sure you've time for

*Squirrel.  
Honey-Bee.*

ground? I must pre - pare for win - ter's cold, My har - vest I must  
 play. I can - not stop to play, dear child, In summer's hap - py

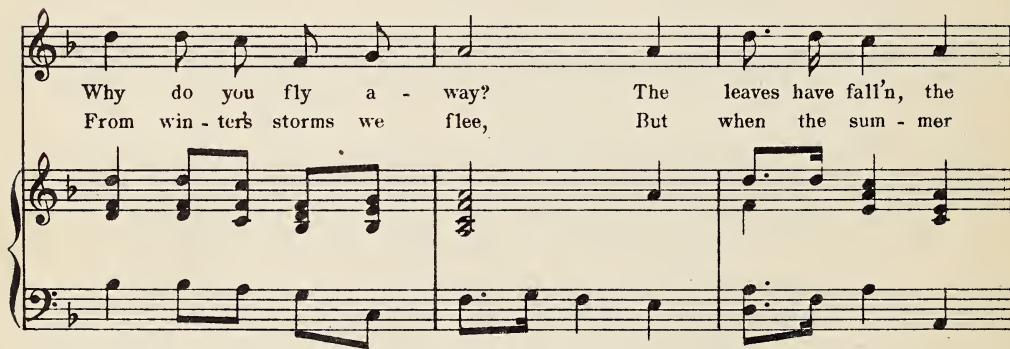
reap, For when Jack Frost the for - est claims, With - in my hole I keep.  
 hours, But gath - er in my winter's stores, Sweet honey from the flow'rs.




## 47. Farewell to the Birds.



1. Oh, lit - tle birds! oh, pret - ty birds!  
2. Dear lit - tle child, we can - not stay,



Why do you fly a - way? The leaves have fall'n, the  
From win - ter's storms we flee, But when the sun - mer



flow'rs are gone, I wish that you would stay.  
calls us back, We will re - turn to thee.

# 48. Thanksgiving Song.

1. Swing the shin-ing sick - le, Cut the ripened grain, Flash it in the  
 2. Pick the ros - y ap - ples, Pack a-way with care, Gath - er in the  
 3. Loud - ly blows the north wind Through the shiv'ring trees, Bare are all the

sun - light, Swing it once a - gain. Tie the gold - en grain - heads  
 corn - ears, Glean - ing ev - 'ry - where. Now the fruits are gath - ered,  
 branch - es, Fall - en all the leaves. Gath - ered is the har - vest

In - to shin-ing sheaves, Beau - ti-ful their col - ors as the au - tumn leaves.  
 All the grains are in, Nuts are in the at - tic, Corn is in the bin.  
 For an - oth - er year, Now our day of gladness, Thanksgiving day is here.

## 49. Jack Frost.

1. Oh, Jack Frost is a merry lit-tle elf; And a merry lit-tle elf is  
 2. He paints with glee on ev-ry window pane, Things ver-y, ver-y fine to  
 3. Oh, Jack Frost plays so man-y, man-y tricks, He is so ver-y pert and

he ——— He calls for his coat, And he calls for his brush, And he  
 see ——— A moun-tain high And a lake close by And a  
 bold ——— He pinch-es the cheeks And he tweaks the nose And he

calls for his paint-pots one, two, three, And he calls for his paint-pots three.  
 might-y for-est tree, tree, tree, And a might-y for-est tree.  
 turns us blue with cold, cold, cold, And he turns us blue with cold.



## 50. Tracks in the Snow.

Do you see these ti - ny tracks in the snow?

Don't you won - der what they are, where they go? I think a Bun-ny Rab-bit white, Has

hopped a-cross the snow last night, Oh! what fun - ny lit - tle tracks in the snow!

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line.

## 51. Sleighing Song.

1. Jin - gle, jin - gle, ring the bells, Snow is on the ground, The hors-es prance, the  
 2. Jin - gle, jin - gle, ring the bells, Hap-py throngs dash by, The air is full of

sleigh bells ring, Hark the merry sound!  
 nois - y shouts, See the cutters fly! Jin - gle, jin - gle, jin-gle, on the frost - y

air, Jin - gle, jin - gle, jin-gle, sleigh-bells ev - 'ry - where. Jin - gle, jin - gle,

jin-gle, hear the mer - ry cry, Jin - gle, jin - gle, jin-gle, see the sleighs dash by.

## 52. Snow Flakes.

1. Air - y, fair - y snow - - flakes, Flut - t'ring  
 2. Dain - ty, danc - ing snow - - flakes, Fall - ing  
 3. Cov - er hill and val - - ley With a

*p*

in the air \_\_\_\_\_ Whirl - ing 'round in  
 from the sky \_\_\_\_\_ Did you leave your  
 blank - et white \_\_\_\_\_ Warm the lit - tle

cir - - cles, Light - ing ev - 'ry where.  
 cloud - - homes, Float - ing there on high?  
 seed - - lets, Through the win - ter night.

*pp*



## 53. New Year's Day.

New Year's day is com - ing, First of all the year, Bring - ing joy and  
 List - en to the mu - sic of the chim - ing bells, Joy - ful is the

The first system of the musical score for 'New Year's Day'. It features a vocal melody in G major (one flat) and 2/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: 'New Year's day is com - ing, First of all the year, Bring - ing joy and List - en to the mu - sic of the chim - ing bells, Joy - ful is the'.

gladness to the chil - dren dear. Then will ring the church bells,  
 sto - ry that their peal - ing tells. How with love and kind - ness,

The second system of the musical score. The vocal melody continues with the lyrics: 'gladness to the chil - dren dear. Then will ring the church bells, sto - ry that their peal - ing tells. How with love and kind - ness,'. The piano accompaniment continues with chords and moving lines.

Spread - ing far and near. Joy - ful - ly the tidings, New - Years day is here.  
 Might - y deeds are done. While they spread the tidings, New - Year has be - gun.

The third system of the musical score. The vocal melody concludes with the lyrics: 'Spread - ing far and near. Joy - ful - ly the tidings, New - Years day is here. Might - y deeds are done. While they spread the tidings, New - Year has be - gun.' The piano accompaniment provides harmonic support throughout.

## 54. Robin Red-Breast.

1. Rob-in, rob in red-breast, Hop-ping in the snow, Don't you wish 'twas  
 2. Rob-in, rob in red-breast, Hop-ping there so gay, Wake us with your

The first system of the musical score for 'Robin Red-Breast'. It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal line.

sum-mer when the ros-es blow? Rob-in, rob-in red-breast,  
 greet-ing at the break of day; Rob-in, rob-in red-breast,

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

Chill, the springwinds blow, Don't you feel the cold, dear, Out there in the snow?  
 Summer now is here, Share its sweetness with us, Rob-in, Rob-in dear.

The third system of the musical score, concluding the piece. It features the same vocal melody and piano accompaniment. The lyrics are written below the vocal line.

## 55. The Tree's Friends.

1. "Oh, the tree loves me" sang the ti - ny flow'r, "For he  
2. "Oh, the tree loves me" sang the hap - py bird, "My —  
3. "Oh, the tree loves me" sang the lit - tle child, "For he

shades me all the day, From the sun's fierce heat or the  
nest on his might - y arm Is — fast - ened safe, and my  
gives me blos - soms sweet. Then the sun shines warm on his

pelt - ing rain And con - tent at his feet I stay."  
ba - bies rock In their cra - dle safe from harm."  
lad - en boughs Till the ripe fruit drops at my feet."



## 56. Spring Song.

1. When the fuzz-y pus-sy wil-lows bud up-on the wil-low tree,  
2. When the vio-let and the cro-cus lift to heav'n their love-ly heads,

And the ten-der green of grass-blades cov-ers hill and dale and lea;  
When the lit-tle seeds push up-ward from their warm and earth-y beds;

When the lit-tle birds re-turn-ing trill with joy and gai-ly sing,  
When the lil-y of the val-ley all her chime of bells doth ring,

Then our hearts are full of glad-ness, For we know that it is spring.  
Then our hearts are full of glad-ness, For we know that it is spring.

## 57. The Birth of the Butterfly.

1. Cat-er-pillar come from thy ti - ny egg On the dew - y leaf so green, The  
 2. Cat-er-pillar sleep in thy co-coon's fold In thy snug and silk-en bed. The

The first system of the musical score for 'The Birth of the Butterfly'. It features a vocal melody in treble clef and a piano accompaniment in bass clef, both in 2/4 time. The key signature has one flat (B-flat). The lyrics are for two different verses of the song.

flowers are a-bud, the birds are come, It is time thou a-broad wert seen.  
 winds may blow, the rain-drops fall, Not a drop shall touch thy head.

The second system of the musical score. The vocal melody continues with the lyrics about flowers, birds, and rain. The piano accompaniment provides harmonic support.

Cat-er-pil - lar grow, for thy sum-mer's task Ev - 'ry bus - y hour shall fill; The  
 But-ter-fly creep from thy brown co-coon, Spread thy love-ly silk-en wings;

The third system of the musical score. The vocal melody continues with the lyrics about the caterpillar growing and the butterfly spreading its wings. The piano accompaniment continues.

flowers are a-wait - ing thy sec-ond birth Then do thy work with a will.  
 Ev-ry blossom bright, Ev-ry gar-den flow'r To thee a wel - come brings.

The fourth system of the musical score, which concludes the piece. The vocal melody ends with the lyrics about flowers waiting for the butterfly's second birth. The piano accompaniment concludes with a final chord.

## 58. The Butterfly.

1. But - ter-fly, but - ter-fly, blithe - some and gay, Sip - ping the  
2. Flit, pret - ty, crea - ture, from flow - er to flow'r, Fill - ing with

flow - er sweets o - ver the way, — Spread - ing thy wings to the  
pleas - ure the long sum - mer hour, — Sail on the sun - beams the

breez - es that blow, Paint - ed with tints from the shin - ing rain - bow,  
flow - ers to greet, Smell ev'ry per - fume and sip ev - 'ry sweet.



## 59. The Dandelion.

*Lightly and gaily.*

Dan - de - lions, Dan - de - lions, Like gold - en stars are you,

The first system of the musical score for 'The Dandelion'. It features a vocal melody in G major, 2/4 time, and a piano accompaniment. The lyrics are 'Dan - de - lions, Dan - de - lions, Like gold - en stars are you,'.

Shin ing in the mead - ow - grass and spark - ling with the dew.

The second system of the musical score. The lyrics are 'Shin ing in the mead - ow - grass and spark - ling with the dew.'.

Did you shine up yon - der, dears, All the long night thro' And

The third system of the musical score. The lyrics are 'Did you shine up yon - der, dears, All the long night thro' And'.

then come danc - ing down with the sun, Be - cause the chil - dren all love you?

The fourth system of the musical score, concluding the piece. The lyrics are 'then come danc - ing down with the sun, Be - cause the chil - dren all love you?'.

## 60. Little Yellow Dandelion.

The Pussy Willow.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are printed below the vocal line.

**System 1:**

1. Lit - tle yel - low dan - de - lion. Grow - ing in the grass;  
 2. Lit - tle Pus - sy Wil - low, Bud - ding on the tree;

**System 2:**

With your head of shin - ing gold, Mer - ry lit - tle lass.  
 When we see your fuzz - y coats, Blithe and gay are we.

**System 3:**

When your pret - ty hair turns white, Pray what will you do?  
 For we know that spring has come, When you first ap - pear.

**System 4:**

Will you plant a hun - dred more Flow'rs as bright as you?  
 Know that soon the blue - birds' call Joy - ful - ly we'll hear.

## 61. The Violet.

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are written below the vocal line. The music features a mix of eighth and sixteenth notes in the vocal line, and chords and moving lines in the piano accompaniment. The piece ends with a double bar line and repeat dots.

Ten - der lit - tle vi - o - let, Com - ing in the spring;

Hap - py hopes of sum - mer to our hearts you bring.

Your de - li - cious per - fume Scent - ing all the air,

Guides us where you're hid - ing In the wood - land fair.



## 62. Daffy-down-dilly.

Dear lit-tle Daf-fy-down - dil - ly, First flow'r of the spring,

The first system of the musical score for 'Daffy-down-dilly' is in 6/8 time and B-flat major. It consists of a vocal melody line and a piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Danc - ing a - way with the breez - es, Glad-ness and sun - shine you

The second system continues the melody. The vocal line has a quarter note D5, eighth notes E5, F#5, G5, and a quarter rest. The piano accompaniment continues with similar harmonic support.

bring. — Dar-ing the cold of the March winds, Brav-ing the frosts and the

The third system begins with a vocal line starting on a half note G4. The piano accompaniment features a more active right hand with eighth-note patterns.

snows, Fill - ing the woods with your glo - ry, Love-li - est flow'r that blows.

The fourth system concludes the piece. The vocal line ends with a half note G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

## 63. The Tulips.

The first system of the musical score for 'The Tulips'. It consists of a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The vocal line begins with a whole rest for four measures. The piano accompaniment starts with a quarter note G3, followed by a quarter rest, then a pair of eighth notes (A3, B3), and continues with a series of chords and eighth notes.

The second system of the musical score. The vocal line contains the lyrics: "Gold and crimson tu - lips, Lift your bright heads up; Catch the shin-ing". The piano accompaniment continues with chords and eighth notes, supporting the vocal melody.

The third system of the musical score. The vocal line contains the lyrics: "dew-drops In your dain - ty cups. If the bird - ies see you,". The piano accompaniment continues with chords and eighth notes.

The fourth system of the musical score. The vocal line contains the lyrics: "When they're fly-ing by, They will think a sunset dropped from out the sky." The piano accompaniment concludes the piece with a final chord and a whole rest.

## 64. The Fly.

See the fly buzzing by, Let us watch him you and I, Six small legs,

wings of gauze, Does he nev - er, nev - er pause? How he flits and flies a-round

Till a sun - ny spot is found, Now he crawls up - on the pane, Soon he'll fly a -

way a - gain, lit - tle bus - y buzz - ing fly, We must say to you, good - bye.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are written below the vocal line. The piece concludes with a double bar line and repeat dots at the end of the piano part in the final system.



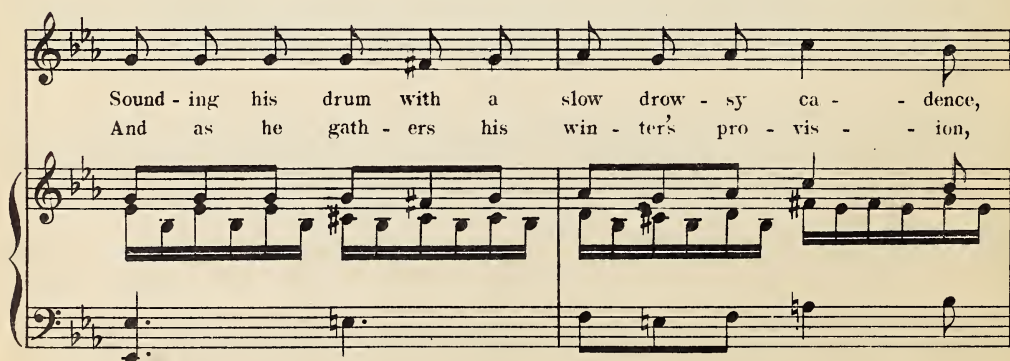
## 65. The Bumble Bee.



1. Zoom, Zoom, Zoom, drones the bum - ble bee,  
2. Striped is his bod - y with black and with yel - - low,



Zoom, Zoom, through the gar - den he flits \_\_\_\_\_  
Swift - ly he darts on his del - i - cate wings \_\_\_\_\_



Sound - ing his drum with a slow drow - sy ca - - dence,  
And as he gath - ers his win - ter's pro - vis - - ion,

As from the flow - ers sweet hon - ey he sips \_\_\_\_\_  
 Hear the mo - not - o - nous song that he sings \_\_\_\_\_

*rit.*

Zoom, Zoom, Zoom, drones the bum - ble bee,  
 Zoom, Zoom, Zoom, drones the bum - ble bee,

Zoom, Zoom, Zoom. \_\_\_\_\_  
 Zoom, Zoom, Zoom. \_\_\_\_\_

# Miscellaneous.

## 66. Song of the Kitchen Clock.

Tick - tock, tick - tock, Hear the song of the kitch - en clock,

The first system of the musical score for 'Song of the Kitchen Clock'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 6/8. The lyrics are 'Tick - tock, tick - tock, Hear the song of the kitch - en clock,'.

To and fro the pen - du-lum swings, Loud the sound of the brass gong rings,

The second system of the musical score. The vocal line continues with the lyrics 'To and fro the pen - du-lum swings, Loud the sound of the brass gong rings,'. The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

One, two, three, four, clear is his voice as in days of yore;

The third system of the musical score. The vocal line concludes with the lyrics 'One, two, three, four, clear is his voice as in days of yore;'. The piano accompaniment features a more complex rhythmic pattern in the treble, including some triplets, while the bass continues with eighth notes.



Five, six, sev'n, eight, his face is bright and his hands point straight;

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a half note 'Five', followed by eighth notes for 'six, sev'n, eight', and ending with a half note 'straight;'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Nine, ten, eleven, twelve, Noon has come, 'tis the hour of twelve:

The second system continues the melody. The vocal line has a half note 'Nine', eighth notes for 'ten, eleven, twelve', and a half note 'Noon'. The piano accompaniment maintains the same rhythmic pattern, ending with a double bar line.

Tick - tock, tick - tock, Hear the song of the kitch - en clock.

The third system concludes the piece. The vocal line starts with a half note 'Tick - tock', eighth notes for 'tick - tock', and ends with a half note 'clock.'. The piano accompaniment follows the same pattern, ending with a double bar line.

## 67. The Tea Kettle.

1. The tea - kettle's sing - ing a song to-night (Just lend a list - 'ning  
2. Steam is the name of this gi - ant bold. He does his work with a

ear) As he sits down close to the fire so bright And this is the song you'll hear.  
will, And though he is strong he is ver - y old; Hark the tea-kettle's sing-ing still.

hm bub-ble, bub-ble, bub-ble, hm There's a gi-ant in me hid.

hm bub-ble, bub-ble, bub-ble, hm See him lift the lid.

## 68. The Owl.

There's a wise old owl in the tree, in the tree, And he sits quite still all the

day, And his big round eyes stare at you and at me In a most sur - pris-ing

way. But when all the world goes to sleep at night And there is-n't a sin-gle

ray of light, Mister Owl wakes up, spreads his wings for flight, To hoo! says the owl in the tree.



## 69. Mr. Rooster and Mrs. Hen.

Mis - ter Roost - er wakes up ear - ly in the morn - - ing And

The first system of the musical score for 'Mr. Rooster and Mrs. Hen'. It features a vocal line for the rooster and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a quarter note G4, followed by eighth notes A4, B-flat4, and C5, then a quarter rest, a quarter note B-flat4, and a quarter note A4. The piano accompaniment consists of a right hand with eighth notes G4, A4, B-flat4, and C5, and a left hand with a whole note G3.

when the first bright sun-beam he es - pies, He flaps his wings and shakes out all his

The second system of the musical score. The vocal line continues with a quarter note G4, followed by eighth notes A4, B-flat4, and C5, then a quarter note B-flat4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the right hand playing eighth notes G4, A4, B-flat4, and C5, and the left hand playing a whole note G3.

feath - - ers, Then with a ring - ing voice this warn - ing cries:

The third system of the musical score. The vocal line begins with a quarter note G4, followed by eighth notes A4, B-flat4, and C5, then a quarter note B-flat4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the right hand playing eighth notes G4, A4, B-flat4, and C5, and the left hand playing a whole note G3.

(Crow.)

You must wak - en too. Mistress

Hen then one eye o - pens And her sleep - y chicks she wakes And while

scratch - ing for their break-fast, List - en to the sound she makes.

Took - took - took - took - too - too. took - took - took - took - too - too.

## 70. The Cat's Cradle.

1. I am mak - ing a fine cat's cra - die For  
2. She'll rub her soft head on my shoul - der And

dear lit - tle Puss - y Grey ——— And when I have it  
purr her glad thanks to me, ——— For Puss - y has fine

fin - ished, I won - der what she'll say ———  
man - ners, As an - y one can see. ———



# 71. A Recipe for a Valentine.

A piece of card-board white, A bit of pa - per lace, A  
wreath of flow - ers round a smil - ing lit - tle face:  
gen - tle word of love, That's love so sweet and true,  
Tell - ing best it can how dear - ly I love you.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are written below the vocal line. The piano accompaniment features a steady bass line and chords that support the melody. The piece ends with a double bar line and repeat dots.

## 72. Mistress Doh and her Neighbors.

Words and Music by JESSIE L. GAYNOR.

Doh lives here in a wee lit-tle house And Ray lives right next door; Then

Me comes next whose dear-est friend is Fah the last of the four;

Fah stays al-ways close to Me And Me to Ray does say, "We'll

go to vis - it Mis - tress Doh, This bright and sun - ny day."

Close to Doh, on the oth - er side, Lives Te her next door neigh-bor,

Then comes Lah a woe - ful chap, Then Soh so strong and a - ble.

Soh goes quick - ly back to Lah And Lah walks in - to Te's house, And

all these neigh - bors, near and far, Go to call at Mis - tress Doh's house.



## 73. A Little Vocal Lesson.

Chil-dren, chil-dren, let me see, Can you soft-ly sing to me,

Lah - a - ee. Let your tones be sweet and true, Sing-ing as the

bird - ies do, Lah - ee - oo. Lift your voic - es, light-ly sing,

Let your tones so gai - ly ring. Tra - la - la - la - la - la - la.

## 74. See-Saw.

A rhythmic exercise for waist muscles.

The musical score is written for voice and piano. It consists of four systems of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The piano accompaniment features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand. The lyrics are written below the vocal line.

See - saw, see - saw, Up and down we go, ———

see - saw, see - saw, Swing-ing high and low. ——— See -

saw, see - saw, Gai - ly now we play, ——— See -

saw, see - saw, Hap - py all the day. ———

*poco rit*

# Songs for Games.

## 75. Choosing a Game.

★ 1. Lit - tle feet and lips be qui - et,  
 ★★ 2. Lit - tle feet and lips be qui - et,

Now your fin - gers fold this way, Then let Nor - man  
 While we form a cir - cle here, Then the choice of

dear, this morn - ing, Choose the game that we shall play.  
 game or mus - ic, We will leave to Nor - man dear.

★ Choosing at table.  
 ★★ Choosing for circle.



## 76. Guessing Game.

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are as follows:

We will blind Jam - ie's eyes, We will blind Jam - ie's eyes, — Then  
 round and round the cir - cle so, While one child hides the rest will go, Now,  
 Jam - ie, look a - round and say Which child has left our ranks to-day, O  
 Jam - ie can you say? —

## 77. Winding the Clock.\*

Round, round, wind the clock, Hick-o-ry, dick-o-ry, dick-o-ry dock, Round, round,

stead-y and slow, This is the way that the key must go, One, two, wind true,

Three, four, turn it once more, Five, six, the long hand to fix, Seven, eight, you

must not be late, Nine o'clock finds us here, Read-y to greet all our play mates so dear,

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 6/8. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

\* Marched in snail form.

12525-61

Each child in his place, Hap-py at heart and with smil - ing face.

## 78. Dancing Game.

(Children should stand in two rows face to face and should dance as in the Virginia Reel.)

(After an old country dance.)

1. I've come to choose you from the rest, So give your hand to me - oh,  
2. Then dance so gai - ly down the row, Step soft - ly, quick - ly, light - ly,

Heel and toe, a - way we go, We'll trip to one, two, three - oh.  
Back un - to your plac - es go, And bow your thanks po - lite - ly.



## 79. The Brownies.

*staccato.*

1. Hist! Hist! be still, on tip-toe now ad-vance, We're come to have a mer-ry Brownie's  
 2. Oh, we're as light as this-tle down or dew, We're Brownies of the Brownie band so

*softly and staccato throughout.*

dance, We will form our cir-cle here, Stepping light-ly, for we fear We may  
 true, And we dance the live-long night, Van-ish with the morning light, Hid-ing

wak-en all the sleeping world, per-chance. We will form our cir-cle here, Stepping  
 safe from mortal vis-ion and from you. And we dance the livelong night, Van-ish

light-ly for we fear We may wak-en all the sleeping world, per-chance.  
 with the morning light, Hid-ing safe from mor-tal vis-ion and from you.

## 80. The Giants.

We'll play we're gi - ants tall, As tall as tall can be, And

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "We'll play we're gi - ants tall, As tall as tall can be, And".

when we reach clear up to the sky, The sun, moon and stars we'll see; We'll

This system contains the second line of music. The vocal melody continues with the lyrics: "when we reach clear up to the sky, The sun, moon and stars we'll see; We'll". The piano accompaniment provides harmonic support.

bump our heads 'gainst the clouds, Our hands we'll stretch so high That we'll

This system contains the third line of music. The vocal melody continues with the lyrics: "bump our heads 'gainst the clouds, Our hands we'll stretch so high That we'll". The piano accompaniment continues.

feel the points of the ti - ny stars, That hang up in the sky.

This system contains the fourth and final line of music on the page. The vocal melody concludes with the lyrics: "feel the points of the ti - ny stars, That hang up in the sky." The piano accompaniment ends with a final chord.

# 81. The Froggies' Swimming School.

1. Oh, have you seen the swimming school, Where the frog-gies learn to swim? It's  
 2. They love to dive from off the bank In - to the wa-ter's spray, They

down where wa - ter lil - ies crowd The cool pond to the brim; And  
 love to splash the wa - ter, Play - ing leap - frog all the day. They

there on sum - mer af - ter - noons The frog - gies learn to swim. And  
 rest up - on a lil - y - pad When tired out with their play.



if some day, you chance to find a qui - et lit - tle pool, You

may see 'mong the li - ly-pads, The frog - gies' swimming school.

## 82. Call to the Circle.

Put your feet up - on the line, And your lit - tle hand in

mine, And see how qui - et we can be.

## 83. The Pop-corn People.

1. They are hav - ing a mer - ry par - ty, The queer lit - tle pop - corn  
 2. When they come to this mer - ry par - ty, They are dressed in the plain - est  
 3. Then they sud - den - ly pop so gai - ly, And each lit - tle dress turns

folk, From the way that they dance and scam - per, You would think it all a  
 way, And they gai - ly dance o'er the fire— Like the Brown - ies at their  
 white, But still these queer lit - tle peo - ple Dance a - way with all their

joke. play. } These dear lit - tle pop - corn folk, These queer lit - tle pop - corn folk.  
 might.

## 84. Drop the Handkerchief.

Let us form a cir - cle here, Once a - round then stop; Then we'll

The first system of the musical score for 'Drop the Handkerchief'. It features a vocal melody in G major, 4/8 time, and a piano accompaniment. The lyrics are: 'Let us form a cir - cle here, Once a - round then stop; Then we'll'.

choose our <sup>Dor - o - thy</sup><sub>Jam - ie dear</sub> The hand - kerchief to drop. Round and round the cir - cle

The second system of the musical score. The lyrics are: 'choose our <sup>Dor - o - thy</sup><sub>Jam - ie dear</sub> The hand - kerchief to drop. Round and round the cir - cle'.

run, Then drop at some child's feet, Now to your place so quickly run, Like deer so fleet.

The third system of the musical score. The lyrics are: 'run, Then drop at some child's feet, Now to your place so quickly run, Like deer so fleet.'



## 85. Rhythm Game.

1. I will hold my right hand so, I will  
 2. I will place my right foot so, I will  
 3. I will close my right hand so, I will  
 4. I will draw a cir - cle so, I will

hold my left hand so, Bow - ing first to the right and  
 place my left foot so, Sway - ing first to the right and  
 close my left hand so, I will spread my fin - gers  
 draw a cir - cle so, Then I'll loud - ly, loud - ly

then to the left, Trip - ping light - ly as we go.  
 then to the left, Trip - ping light - ly as we go.  
 wide a - part, Then I'll twirl them light - ly, so.  
 clap my hands, Then I'll clap them soft - ly, so.

# Greeting Songs.

## 86. Welcome Song.

1. Dear child, we wel - come you to - day,  
 2. I thank you lit - tle chil - dren all,

The first system of the musical score for 'Welcome Song'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

Emp - ty has been your place, And we are glad to  
 For your kind words to me, And I am al - so

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

see a - gain Your bright and smil - ing face.  
 glad a - gain My play - mates dear to see.

The third system of the musical score, which concludes the piece. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

## 87. Good bye. (I)

Now our work is end - ed for an - oth - er day, —

The first system of the musical score is in 2/4 time, key of D major. It features a vocal melody and piano accompaniment. The vocal line has a long note on 'day' followed by a dash. The piano accompaniment consists of chords and moving lines in both hands.

Put a - way so neat - ly, now we've time for play — So good - bye, dear

The second system continues the melody and accompaniment. The vocal line has a long note on 'play' followed by a dash. The piano accompaniment continues with chords and moving lines.

chil-dren, may the Lord a - bove, Guard us while we're absent, with his ten - der love.

The third system concludes the piece. The vocal line ends with a final note on 'love'. The piano accompaniment ends with a final chord. The piece concludes with a double bar line.



## 88. Good bye. (II)

Good - - - bye, dear friends, we must a - way, Our

work is done, 'tis time for play; Sleep well thro'- out the

com - ing night, We'll greet you with the morn - ing light.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The time signature is common time (C). The key signature has one flat (B-flat). The lyrics are: 'Good - - - bye, dear friends, we must a - way, Our work is done, 'tis time for play; Sleep well thro'- out the com - ing night, We'll greet you with the morn - ing light.'

## 89. Morning Greeting.

From an old Russian Air.

Greet-ing to you, chil - dren dear, On this hap - py morn-ing bright,

Night is gone, the stars are hid, We are glad to see the light.

The musical score for 'Morning Greeting' is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter rest. The piano accompaniment consists of a right hand with eighth notes and a left hand with quarter notes. The second system continues the melody and accompaniment, ending with a double bar line.

## 90. Birthday Greeting.

{Nor-man's  
Ger-trude's} birth-day now is here, {He  
She} has passed an - oth - er year,

So we wish {him  
her} joy to - day, Let {him  
her} lead us in our play.

The musical score for 'Birthday Greeting' is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ends with a quarter rest. The piano accompaniment consists of a right hand with chords and a left hand with quarter notes. The second system continues the melody and accompaniment, ending with a double bar line.

# Gift Songs.

## 91. Ball Games.

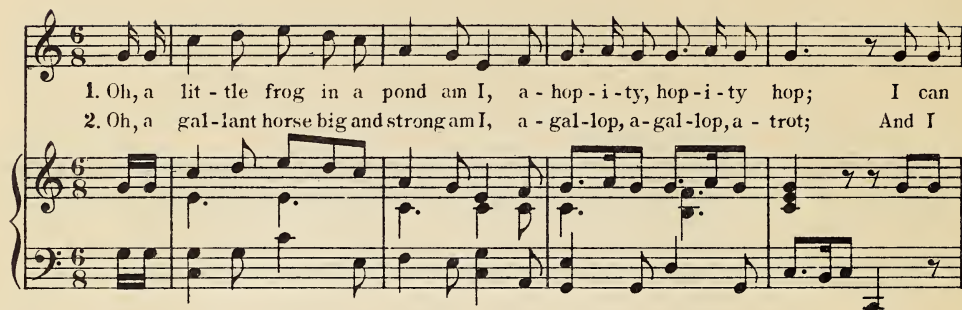
The Bell I'm the big church - bell in the stee - ple high, Far—  
 The Bird. I'm a lit - tle bird in my ti - ny nest, On the  
 The Butterfly. I'm a but - ter - fly, on my love - ly wings I—  
 The Pendulum. I'm a pen - du - lum and I swing, I swing, To and

up in the sky, you see, When they pull the rope back and forth I swing, Ring-ing  
 branch of the old oak tree, I have three wee eggs'neath my breast so warm, They're as  
 float o'er the gar-den flow'rs, And I sip as I flit from the ros-es' lip, Thro' the  
 fro in the big hall clock, Not a moment's rest ei - ther day or night, But must

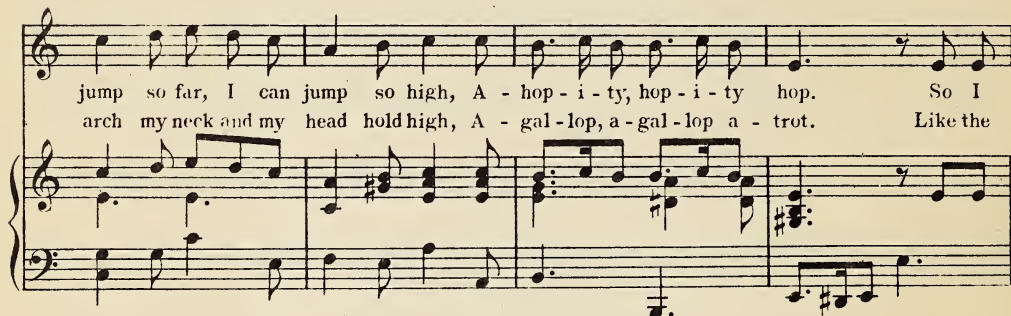
one and two and three, Ring-ing ding, dong, ding.  
 blue as blue can be, Here we rock so free.  
 la - zy sum - mer hours, Thro' the sweet, bright hours.  
 sing a tick - tick - tock, Sing-ing tick - tick - tock.



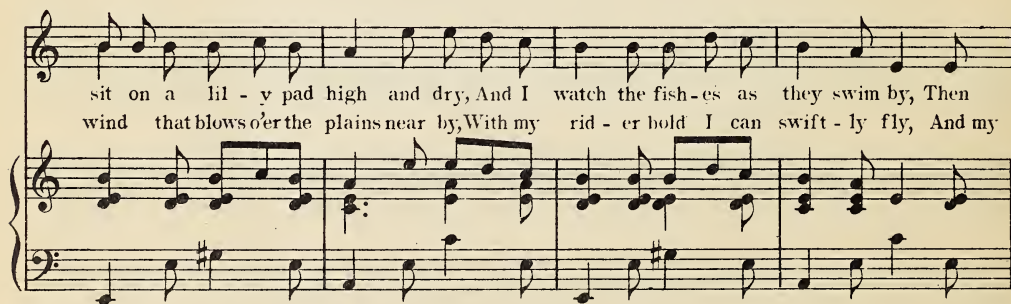
## 92. Frog and Horse.



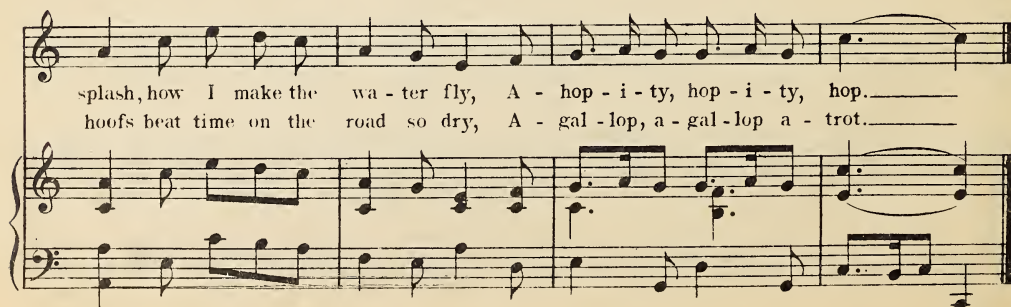
1. Oh, a lit - tle frog in a pond am I, a - hop - i - ty, hop - i - ty hop; I can  
2. Oh, a gal - lant horse big and strong am I, a - gal - lop, a - gal - lop, a - trot; And I



jump so far, I can jump so high, A - hop - i - ty, hop - i - ty hop. So I  
arch my neck and my head hold high, A - gal - lop, a - gal - lop a - trot. Like the



sit on a lil - y pad high and dry, And I watch the fish - es as they swim by, Then  
wind that blows o'er the plains near by, With my rid - er hold I can swift - ly fly, And my



splash, how I make the wa - ter fly, A - hop - i - ty, hop - i - ty, hop. \_\_\_\_\_  
hoofs beat time on the road so dry, A - gal - lop, a - gal - lop a - trot. \_\_\_\_\_

## 93. Dictation Exercise with the Blocks.

Let us all be quiet and let {Ger - trude / Nor - man} place {her / his}

blocks. Let us all be quiet and let {Ger - trude / Nor - man} place {her / his}

blocks. And when {she / he} has them placed just right, We'll clap our hands with

all our might, We'll clap our hands for {her. / him.}

# Occupation Songs.

## 94. Weaving.

O - ver one, un - der one, Push the nee-dle's tip,

O - ver one, un - der one, Pull the pa - per strip;

O - ver one, un - der one, Mer - ri - ly we go,

O - ver one, un - der one, Weave the bright mat so.



## 95. Sewing Song.

Melody by CHARLOTTE PETTIBONE.

We are sew - ing, sew - ing, sew - ing, for a lit - tle  
 while, We are sew - ing, sew - ing, sew - ing, for a lit - tle while.

The musical score for 'Sewing Song' is written in 2/4 time. It features a vocal melody line and a piano accompaniment. The melody is simple and repetitive, with a key signature of one sharp (F#). The lyrics are: 'We are sew - ing, sew - ing, sew - ing, for a lit - tle while, We are sew - ing, sew - ing, sew - ing, for a lit - tle while.' The piano accompaniment consists of chords and single notes in the right and left hands.

## 96. Norman's Work is finished.

Nor - man's work is fin - - ished, See him stand - ing there;  
 All is done so neat - ly, All so smooth and fair.

The musical score for 'Norman's Work is finished' is written in 2/4 time. It features a vocal melody line and a piano accompaniment. The melody is simple and repetitive, with a key signature of one sharp (F#). The lyrics are: 'Nor - man's work is fin - - ished, See him stand - ing there; All is done so neat - ly, All so smooth and fair.' The piano accompaniment consists of chords and single notes in the right and left hands.

## 97. Card Sewing.

Melody by GRACE MOORE.

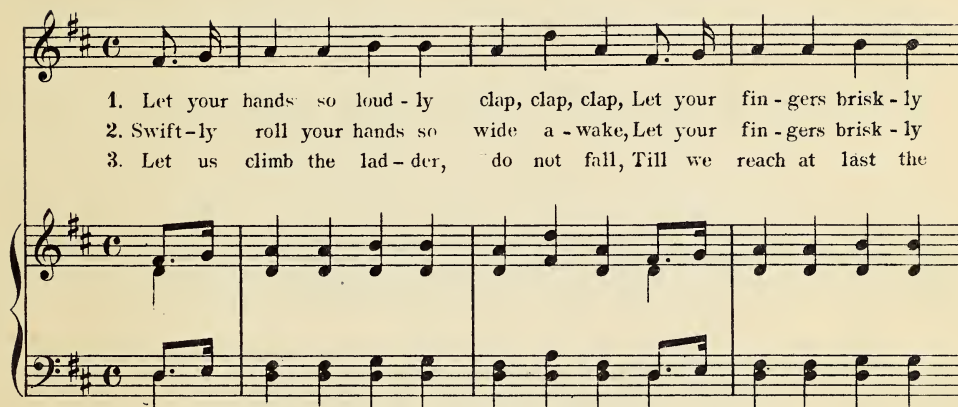
1. I have a pret - ty lit - tle card, So  
2. Now, lit - tle fin - gers, go to work, So

dain - ty and so white, A bit of gai - ly  
nimb - ly you must bend, My pret - ty card I'll

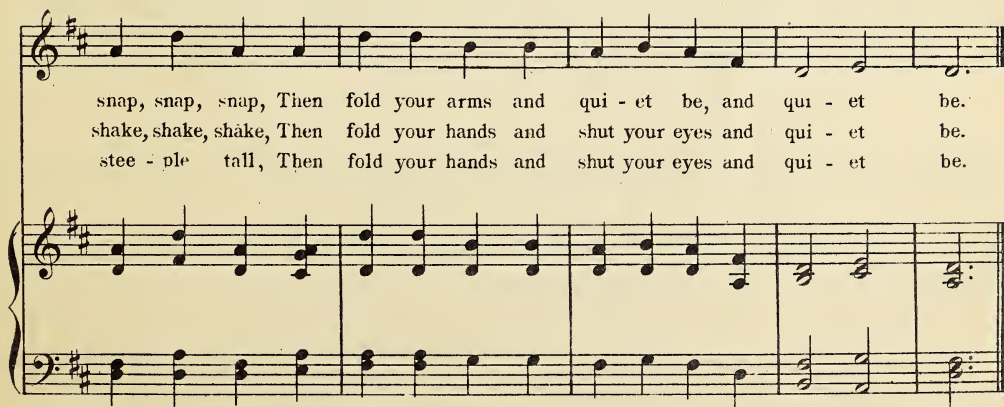
tint - ed yarn, A nee - dle sharp and bright,  
neat - ly sew, To give to some dear friend.

# Hand Plays.

## 98. The Clapping Song.



1. Let your hands so loud - ly clap, clap, clap, Let your fin - gers brisk - ly  
 2. Swift - ly roll your hands so wide a - wake, Let your fin - gers brisk - ly  
 3. Let us climb the lad - der, do not fall, Till we reach at last the



snap, snap, snap, Then fold your arms and qui - et be, and qui - et be.  
 shake, shake, shake, Then fold your hands and shut your eyes and qui - et be.  
 stee - ple tall, Then fold your hands and shut your eyes and qui - et be.



## 99. Mother's Knives and Forks.

Words from an old nursery rhyme.

These are moth - er's knives and forks, And

this is moth - er's ta - - ble, This is moth - er's

look - ing glass, And this is the ba - by's cra - - dle.

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of a vocal melody and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is simple and easy to sing, with lyrics from a nursery rhyme. The piece ends with a double bar line.

# Musical Commands.

## 100. We'll stand up straight.

Well stand up straight like gal-lant sol-diers all, With

This musical score is for the song 'We'll stand up straight'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Well stand up straight like gal-lant sol-diers all, With'.

heads e-rect and list-ning ear, We will wait the bu-gle call.

This block continues the musical score from the previous one. The lyrics are: 'heads e-rect and list-ning ear, We will wait the bu-gle call.' The notation continues with the vocal line and piano accompaniment.

## 101. Let us all be quiet.

Let us all like lit-tle mice, qui-et, qui-et be.

This musical score is for the song 'Let us all be quiet'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The lyrics are: 'Let us all like lit-tle mice, qui-et, qui-et be.'.

Let us all like lit-tle mice, qui-et, qui-et be.

This block continues the musical score for 'Let us all be quiet'. The lyrics are: 'Let us all like lit-tle mice, qui-et, qui-et be.' The notation continues with the vocal line and piano accompaniment.

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